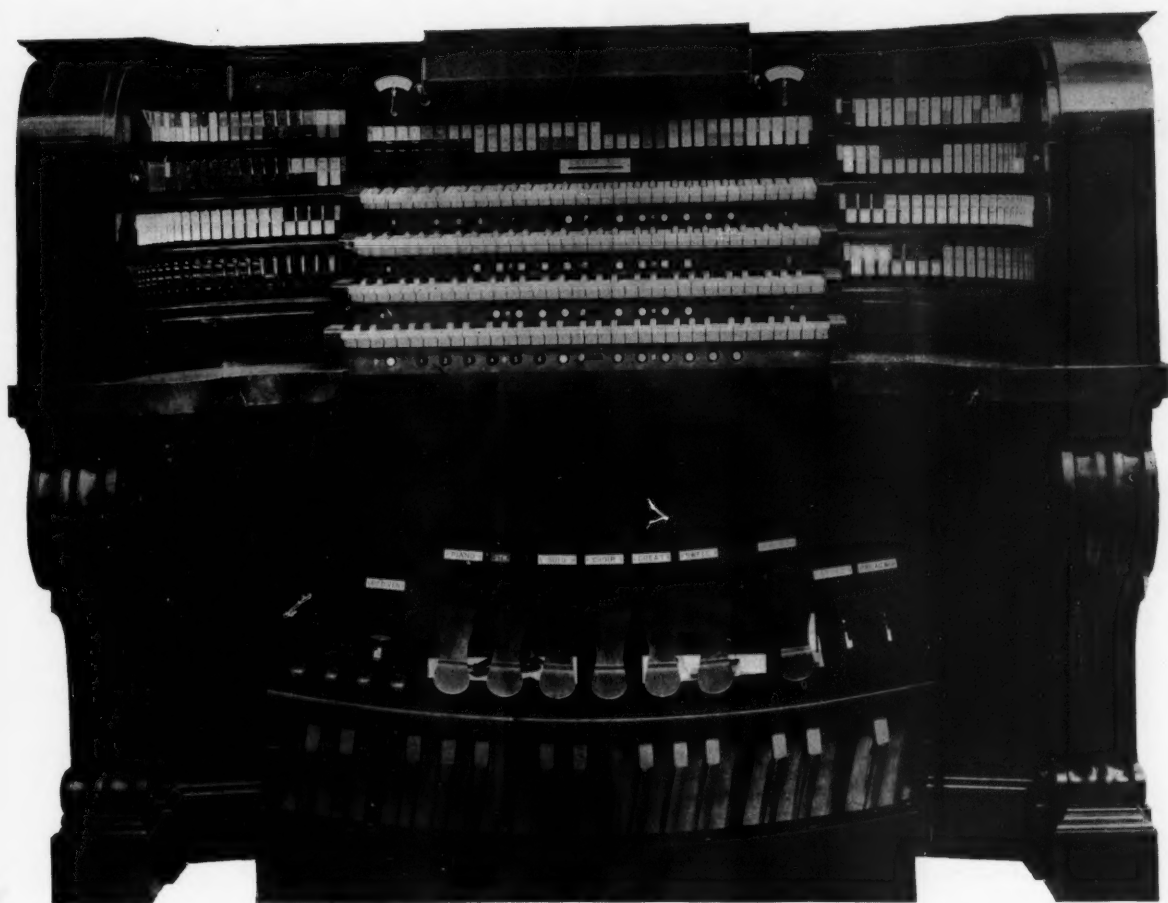


The American Organist



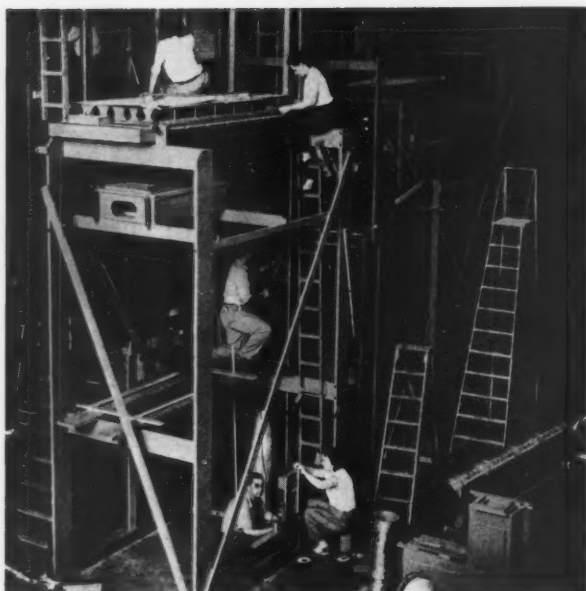
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DECEMBER, 1951

Vol. 34, No. 12 - 25¢ a copy, \$2.00 a year

This issue on press Jan. 31, 1952



How do you test a pipe organ?

When a refrigerator or a washer is assembled, it can be tested by plugging it into an electrical outlet, and turning on its switch. If the finished item is a bicycle, it can be ridden. If it is a chair, it can be sat in. *But how do you test a pipe organ?*—an instrument with, say 2,000 or more pipes, and many thousands of other parts, large and small!

There is really only *one* way: the whole basic organ—the windchests, the console, and other parts—must be completely assembled, much as it will be in its final home. The workers shown above, in the massive three-story Möller erecting room, are just beginning this job.

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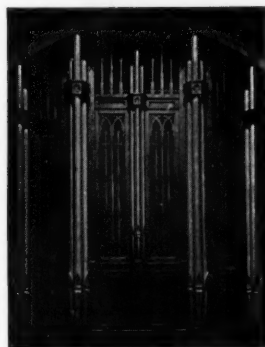
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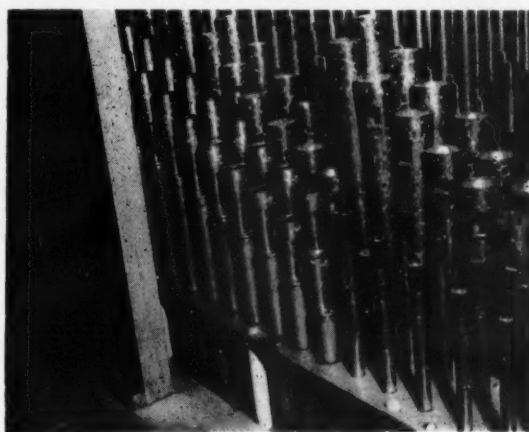
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REPERTOIRE AND REVIEWS

General Service Music

*A—Bach-ar.Malin—"O Jesu Lord of heavenly grace," Gm, 3p, e, Birchard 15c, not one of Bach's best but sturdy, musical, honest, churchly, within reach of any volunteer choir; better to do such worthy music well than attempt difficult things the average chorus can't do well. Good for all choirs, all congregations.

*A—Bach-ar.Buszin—"Praise to the Lord," G, 8p, e, Concordia 20c, fine music that should be reserved for organists capable of transposing and free enough to change the solo parts over to appropriate unisons; the chorus section with upper G's will be fearfully tough on cultured ears. Concordia gives a splendid foreword about the music.

A—Seth Bingham—"Prayer for Brotherhood," Ef, 4p, md, Gray 16c, prayerbook text, music evidently aiming at reproducing the moods of the words, with consequences that restrict it to our better churches accustomed to such things, and to choirs capable of doing them.

A—W. Glen Darst—"Fight the good fight," D, 8p, e, Gray 18c, J.S.B.Monsell text, and it's about time decent people begin to fight the indecency of 1952; music is simple, direct, honest, making no attempt to do anything but set the text forcefully; not entertainment, not pretense; just worthy but true church music.

A3—N. Decius—"All glory be to God on high," s-s-a or t-t-b, G, 2p, e, Concordia 12c, text by Composer, true acappella music, for fine choirs only.

A5—Robert Elmore—"O Lord support us," C, 4p, e, Witmark 18c, Newman's famous prayer, atmospheric music which you'll have to look over for yourself; s-s-a-t-b.

A8—Robert Griswold—"Psalm 1," G, 8p, o, me, Gray 18c, musical music and honesty all the way through, even to using an organ accompaniment; parts are unaccompanied; people who still like music will like this.

AM—Dr. Philip James—"By the waters of Babylon," Ef, 10p, d, Gray 20c, a splendid setting of the text, for competent organists only, who know how to handle an occasional dissonance and what to do with a good accompaniment written for piano; here Dr. James has come back and written more in the manner that first made him justly famous; it goes a bit afield here & there, but you'll like it; conservative.

A—Leonard Lechner—"When my last hour once draweth near," Cm, 3p, me, Concordia 15c, T.Lau text, good solemn music from ancient days, to which should be added an organ accompaniment devised by each organist for himself.

A—Carl F. Mueller—"The Lord's my Shepherd," F, 5p, e, Carl Fischer 20c, very simple tune, 3-4 rhythm, from ancient days, handled here with maximum simplicity—and what a relief from the monstrously complicated inventions of today. Every congregation will get a message out of this one.

A—Thomas Matthews—"I will lift up mine eyes," Am, 3p, e, FitzSimons 12c, Psalm text, music for choirs & congregations accustomed to the severe.

AW3—Edward V. Nolte—"From heaven above," F, 6p, me, Concordia 18c, Luther text, contrapuntal writing, s-s-a, top voice taking the tune in slow steady notes while the other two furnish figuration, Bach style, all surprisingly good, for better choirs. The more we use music of this kind, simple but musical, the quicker will we "educate" our congregations; in this case they need education too, to get them away from the sweet tunes such as supplied decades ago; they were grand for those days, but church music must improve.

A8—Leland B. Sateren—"Thy Kingdom Come," G, 12p, md, O.R.Overby text; this one seems to be aimed at complicated choirs liking themselves a bit too much, yet congregations pay organists to maintain such choirs, so use this delightful anthem and earn your money. It's not what I

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go to church for, but the musical effects are so good that it will please the other old codgers better than well, and it combines clever workmanship with musical merit. Published by Birchard, 22c.

A—Eric H. Thiman—"The Lord's Prayer," Ef, 3p, me, Gray 16c, a good enough setting, if anyone wants to sing this prayer instead of saying it as Christ intended; since the famous setting has now been ruined by secularization, try this one as a substitute and thus keep your service at least semi-decorous. Might be worth buying alone for that two-fold amen with which it ends.

A5—Healey Willan—"Sing we triumphant songs," D, 8p, me, Gray 18c, text by two preachers, music by a grand Canadian who combines American vigor with British decorum and usually comes up with something fine, which this is, for our better choirs; for festivals or Ascensiontide, say the publishers. There is no reason why humble choirs should not do music like this if they'll put it in rehearsal repertoire a year before Sunday performance.

A8—Henry Woodward—"O clap your hands," Am, 7p, me, Birchard 18c, Psalm text, rather hard music seeming to center itself on its methods rather than on the inspiration of something beautiful or effective to say; specialty choirs will like it and be able to arouse their congregations with it, but the average choir had better stay away.

"Church Choir Anthem Book"—compiled by John Holler, 64p, 16 pieces, Gray 75c, "a collection of short and not difficult anthems for mixed voices," and here's enough good honest music to put the Publisher out of business for quite a while; so if you're angry at Gray's for any reason, buy copies and you'll not have to give them any more business for sixteen whole weeks. Each piece is good music and practical; it costs your church less than 5¢ a copy.

Seasonal & Topical Anthem Guide for the Church Year has been issued by J. Fischer & Bro. listing their anthems for all occasions from Advent to Whitsunday, American Psalmody to Worship, each listing giving composer or arranger, title, price, and voices required—from s-a to s-s-a-a-t-t-b-b. It's an invaluable reference work you'll keep in your library; they'll probably be glad to send it to you gratis. This from their prefatory 'Apologia' is too good to withhold: "The results of our church-music questionnaire . . . instilled in us a deep sympathy for the lot of the average choir director. Although we are not in a position to offer financial aid, build new choirlofts, install new organs or supply more tenors, we can alleviate your suffering by simplifying your work . . . Possibly some item may have been overlooked, since we are only human—a fact that some people seriously doubt." So paper shortages, high taxes, political persecution of corporations, coddling of laborunionism, and all the other artificially-created evils of today have not been enough to kill this publisher's joy in his work. Excellent; there is still some hope for America. It's a particularly neat & readable booklet of 64 pages.

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6x9, 211 pages, cloth-bound, Coleman-Ross Co. \$4.50, a book every organist should study if his choir is not already the best in his state. What an organist does with his choir—usually volunteer—is vastly more valuable to his church than anything he can do with the organ; consequently what our conservatories so foolishly neglect will have to be supplied each organist for himself in the study of as many books on voice as he can find. This book is more for the mature vocalist than for the student, but none the less it deals with the most vital job any organist has to do—develop good choral tone—and its teachings will be quite safe; no harm will be done to voices when treated as Bel Canto suggests. T.A.O.'s expert on voice recommends the book for your professional soloists, declaring it especially helpful to any of them still searching for self-improvement.

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Some Anthems Reviewed

By WILLIAM A. GOLDSWORTHY

Who picks & chooses from accumulated materials

*A5—Ancient-ar.Malin—"Praise to the Lord," A, 10p, m, Birchard 20c. Mr. Malin has taken this familiar old melody and made of it a stunning sturdy anthem. The first verse is partly unison, the second is soprano chorus with a six-part ending, the third is alternate soprano unison and full chorus, and a tremendously full chorus grows all through the fourth verse. This should be done often at any time or place. Query: Why does he mark it soprano at one time and treble at another?

A—Gallus Dressler—"Fear thou not for I am with thee," D, 9p, me, Concordia 25c. We seem to have a craze for pre-Bach, the general impression being that there is a halo over most of it. Mustiness is confused with sanctity. This is solid music, nothing to write home about, and after we have done it once it will lend dignity to our choir catalogue.

A—Thomas Matthews—"God be in my head," G, 3p, e, FitzSimons 12c. This text is so beautiful that music drapes itself easily upon it. This is a nice setting but we feel it does not match some others of Mr. Matthews' work. Still it is a useful setting.

A—Thomas Matthews—"Service" in Gm, 4p, e, FitzSimons 18c, a very practical, useful setting, dignified and churchly. Our only criticism is bringing in the E-natural on endings and half-endings—which, in this type of music, sounds distorted. This work does not need added strength, nor modernity. We say this, for Mr. Matthews is growing into a composer whose work we watch closely.

A—Robert G. Olson—"Alleluia glorious is Thy Name," Dm, 8p, me, Birchard 18c, a strong well-written work, but it has only ten measures of text, the rest of the eight pages

consisting entirely of alleluias. This is what the old hymn speaks of as "an endless alleluia."

A—Eric H. Thiman—"Service," Ef, 16p, me, Gray 30c. Mr. Thiman again gives us useful music—melodic, interesting, fairly easy, and full of strength. "Kyries" for all types, a strong short "Sanctus," "Benedictus" a little more elaborate, and a reverent "Agnus Dei." He inserts a fairly elaborate setting of "The Lord's Prayer" (why?) and gives us a "Gloria" fit for a festal service yet short enough for ordinary use. And a "Benediction amen" that will be useful at all times. Thank you, Mr. Thiman.

Organ Music

Dr. Roland Diggle—Madrigal, Ef, 7p, me, Schuberth 75c, a queer piece of music and it's our guess that Dr. Diggle was worried about the California weather soon to hit him, so he said, "Oh what the heck," or words to the same intent, and never really finished the job he began here. It has the makings of a delightful recital diversion; he goes on beautifully for a while, then slips into things for which he should be scolded. Of course he knew nobody would play it: humble church organists wouldn't know exactly what to do with it; proud recitalists would be too busy playing Messiaen. If you still like music, and think your customers have rights, get this and play it—in recital or church, just so the latter's not high Episcopal.

Ulysses Kay—Two Meditations, 7p, Gray 75c, in the Contemporary Series but not that bad; the Composer seems to have won all the awards and scholarships on the map but he somehow overlooked winning an understanding of why people used to like music. Too bad; he may some day learn that, and if he does, take a second look. For that matter a good colorist & poet at the console might make both these pieces worth hearing if there's nothing else of the same type on the program.



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Marius Monnikendam—Toccata, 5p, d, Grand Orgue 65c, a fire-works type of piece to at least wake up your audience, and if your registration is not monstrous they might even like you. It'll be a tough job. Dr. Bedell says Monnikendam is a modern Dutchman; T.A.O. says this Toccata is good if you're willing to spend the required time on it.

Maurice C. Whitney—Mountain Spiritual, Em, 4p, e, Gray 75c; there's something quite appealing about this to make it good for a serious prelude to a serious service.

HYMNTUNE MUSIC

Ludwig Lenel—Choralpreludes, Four, 17p, me-md, Concordia \$1.50, serious pieces for serious services, based on old church tunes; if some way could be found to give the congregation the benefit of knowing the origins of the tunes, these pieces would have added interest; church music, by no means concert.

Maurice C. Whitney—Joy to the World, Dm, 5p, me, Gray 75c, a 'carol fantasy' that might mean something to your congregation at Christmas time.

Healey Willan—Preludes on Plainchant, Five, 19p, me, Oxford \$1.50; use an English translation of at least part of the texts Dr. Willan provides and your congregation will know what your music is trying to say; the music is scholarly and not at all outlandish or over-worked.

TRANSCRIPTIONS

*Liszt-ar.Biggs—Christmas Tree, F, 7p, e, Gray 75c, from the Suite for piano of the same title, good for your preludes or postludes during the Christmas season.

*Liszt-ar.Saint-Saens—St. Francis of Assisi Preaching to the Birds, A, 14p, d, Gray \$1.25; if you know what color means in music, how to get it from an organ (if the organ is large enough), are willing to work hard, and have no objection to transcriptions, here's something you'll like to work up for your recitals.

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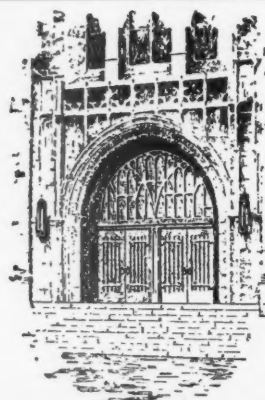
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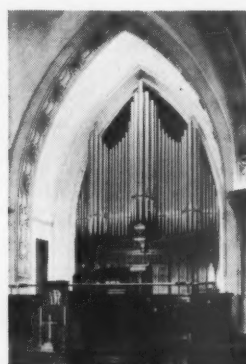
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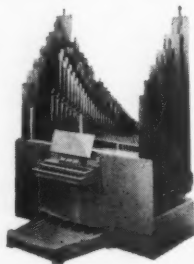
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THE AMERICAN ORGANIST

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:

*—Arrangement.

A—Anthem (for church).

C—Chorus (secular).

O—Oratorio-cantata-opera form.

M—Men's voices.

W—Women's voices.

J—Junior choir.

3—Three-part, etc.

4+—Partly 4-part plus, etc.
Mixed voices and straight 4-part if
not otherwise indicated.Additional Cap-letters, next after
above, refer to:

A—Ascension. N—New Year.

C—Christmas. P—Palm Sunday.

E—Easter. S—Special.

G—Good Friday. T—Thanksgiving.

L—Lent.

After Title:

c, q, cc, qc—Chorus, quartet, chorus

(preferred) or quartet, quartet

(preferred) or chorus.

s, a, t, b, l, m.—Soprano, alto, tenor,

bass, high-voice, low-voice, medium-

voice solos (or duets etc. if hyphen-

ated.)

o, u.—Organ accompaniment, or un-

accompanied.

e, d, m, v.—Easy, difficult, moderately,

very.

3p.—3 pages, etc.

3p.—3-part writing, etc.

A, B, m, Cs—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

a—Article.

b—Building photo.

c—Console photo.

d—Digest or detail of stoplist.

h—History of old organ.

m—Mechanism, pipework, or detail

photo.

p—Photo of case or auditorium.

s—Stoplist.

● INDEX OF PERSONALS

a—Article.

b—Biography.

c—Critique.

h—Honors.

r—Review or detail of composition.

s—Special series of programs.

t—Tour of recitalist.

*Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a

composer's name indicate publisher.

Instrumental music is listed with com-

poser's name first, vocal with title

first. T.A.O. assumes no responsibility

for spelling of unusual names.

Recitals: *Indicates recitalist gave

the builder credit on the printed

program; if used after the title of a

composition it indicates that a "solo-

ist" preceded that work; if used at

the beginning of any line it marks

the beginning of another program.

Services: *Indicates morning ser-

vice; also notes a church whose min-

ister includes his organist's name

along with his own on the calendar.

**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo.

b—Bass solo.

c—Chorus.

d—Duet.

h—Harp.

j—Junior choir.

m—Men's voices.

off—Offertoire.

o—Organ.

p—Piano.

3p—3 pages, etc.

3p—3-part, etc.

Hyphenating denotes duets, etc.

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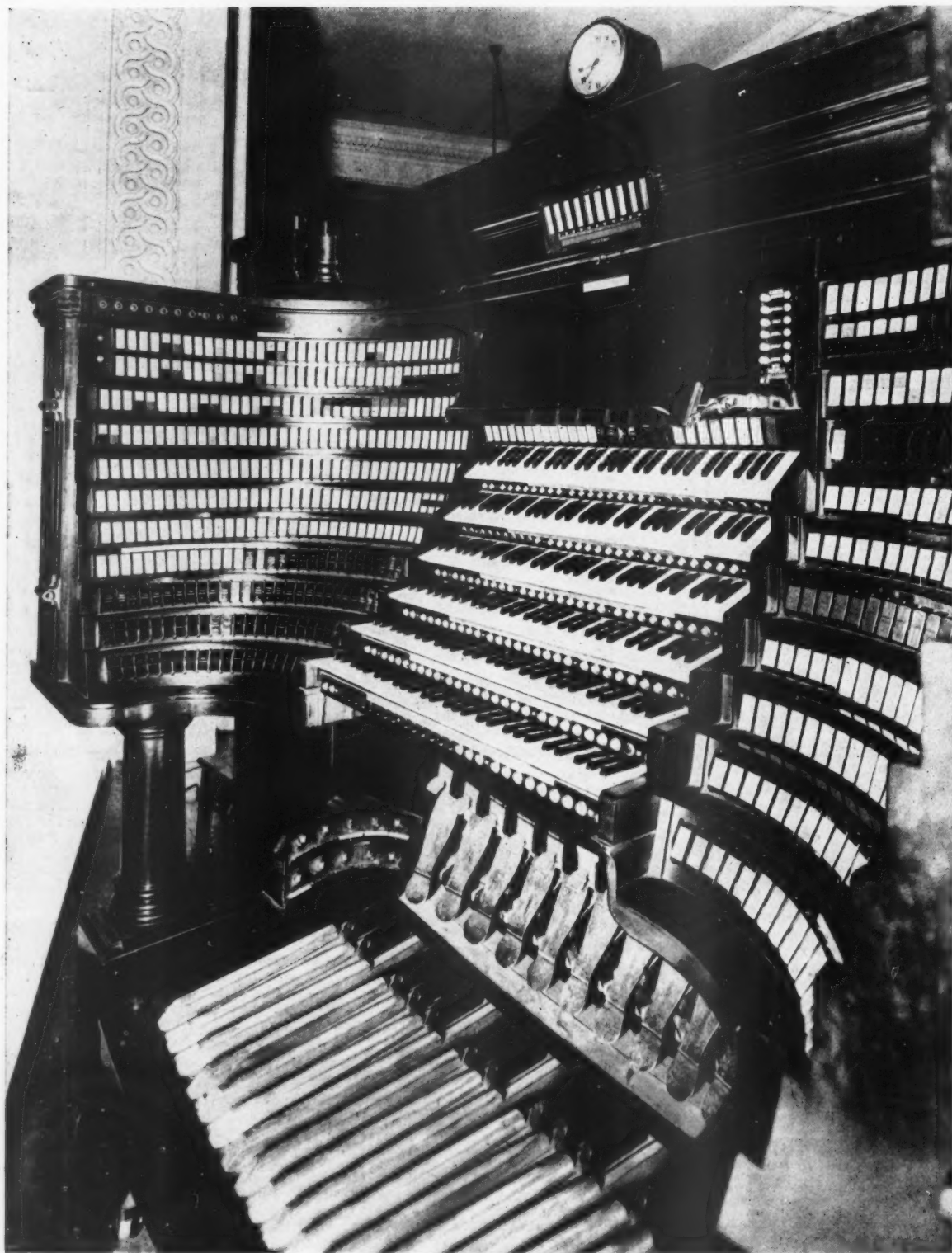
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WANAMAKER AUDITORIUM, PHILADELPHIA

This great organ also figured in the LaBerge career; it was Rodman Wanamaker's great creation, in the organ shop in the store, and it inspired the new instrument for the New York store—where later Bernard LaBerge got inspiration for his magnificent management of organ tours.

THE AMERICAN ORGANIST, December 1951

Bernard R. LaBerge — Achievement

By T. SCOTT BUHRMAN

A tribute to an unprecedented champion of the organ

NOT within the memory of today's organ world did the death of one man strike such a blow as when Bernard R. LaBerge died suddenly of heart complications, Dec. 28, 1951. Stricken at home, he was rushed to the hospital; death came with a suddenness almost impossible to believe, for Mr. LaBerge had seemed the personification of vigor and health, though for a decade more or less conscious of a heart condition. Requiem mass was held in St. Jean Baptiste Church, near his home in New York City; interment was made in New Orleans, La., the city where in 1937 he took as his bride the incomparable artist, Claire Coci. Twin sons were born to them in 1943.

Mr. LaBerge was born Oct. 11, 1891, in Quebec province, Canada, became a lawyer, abandoned law in 1921 to become a concert manager in Montreal, moving to New York in 1926. He was known in the organ world chiefly for his management of concert organists, but he brought to America, or was manager for, or both, Maurice Ravel, Arthur Honegger, Florent Schmidt, Mischa Elman, Pro Arte Quartet, Music de Guides, Belgian Piano Quartet, Pro Musica Antiqua, Pascal Quartet, Pasquier Trio, Paganini Quartet, Hungarian Quartet, Quartetto Italiano. Last year the Belgian government recognized his help to Belgian music and Belgian artists by conferring on him the Cross of the Knight of the Order of the Crown.

Nobody in America ever gave supreme devotion to the organ recital like Mr. LaBerge did. He didn't like law but he did like music, and of all mediums the organ seemed definitely to come first. He traveled all over the States and Canada, arranging tours each season. If anything ever troubled him in this happy business it was the inability of the artists to realize their share of the responsibility, not merely to handle their affairs with businesslike efficiency but also to have a heart for the public that was paying the bill and would give increased bookings in direct proportion to the artist's ability to make them like the programs offered.

While sensitive to the artistic beauties in the playing of his favorite artist—his wife, Claire Coci—he was equally appreciative of the architectural technic of that giant performer Marcel Dupre. Mr. LaBerge, unlike many of us in the profession, liked all schools and couldn't turn a deaf ear to any of them; if it was good music and good playing, he liked it. He didn't play favorites, either—though his public did. When I talked with him after Dr. Nita Akin's New York recital he beamed with delight as though he himself had scored the success. When I saw him a few weeks later for Hugh Giles' recital he was the personification of health & vigor.

Mr. LaBerge perhaps better than any of the rest of us knew the failings of human nature, but he never complained too much when the organists in America who criticized him for bringing European organists to our shores were the very ones who would book or go to hear them, but would neither book nor go to hear any of the American organists he was offering. They told him they wanted him to book tours for Americans—but they rarely backed their words with their actions. We

In an era when all too few realized the enormous wealth of color, and all too many used all too much of the hardness of the organ, Mr. LaBerge began a campaign to divest the organ of its dry bones and vestments, and make it serve a music-hungry public.

now know the best of the American concert organists are vastly superior to the best of the foreign schools—all foreign schools, and it was Mr. LaBerge who enabled us to know that by bringing the finest from Europe for tours in America. We couldn't go to them, so he brought them to us.

We believe the accompanying lists include all organists Mr. LaBerge was associated with as concert manager; we must not forget that his early activities were in cooperation with Dr. Alexander Russell—who has come to the rescue by telling the details of those earliest years. What some of our younger readers need to be told is that Dr. Russell himself was one of America's finest concert artists in those same days before pressure of other duties (including those as faculty-member of Princeton University) forced him to withdraw from playing recitals of his own.

ORGANISTS BROUGHT FROM ABROAD

Joseph Bonnet	Alfred Hollins
Enrico Bossi	Geraint Jones
Nadia Boulanger	Sigfried Karg-Elert
John Connell	Jean Langlais
J. D. Cunningham	Marcel Languetuit
Marcel Dupre	Andre Marchal
Rolande Falcinelli	Flor Peeters
Fernando Germani	Gunther Ramin
Fritz Heitmann	Louis Vierne
Susi Hock	

AMERICAN ORGANISTS

Dr. Nita Akin	Hugh Giles
Dr. Robert Baker	George Markey
Walter Baker	Frederick Marriott
E. Power Biggs	Marilyn Mason
Paul Callaway	Dr. Alexander McCurdy
Winslow Cheney	Robert Noehren
Dr. Palmer Christian	Bernard Piche
Claire Coci	Arthur Poister
Dr. Charles M. Courboin	Dr. Hugh Porter
David Craighead	Richard Ross
Catharine Crozier	Alexander Schreiner
Robert Elmore	Clarence Watters
Lynnwood Farnam	Carl Weinrich
Virgil Fox	Arden Whitacre
Dr. Charlotte Garden	Pietro A. Yon

The number of names on the two lists is no indication of the tours booked; many Europeans had only a few tours here, some only one; Americans have been touring under Mr. LaBerge's management for many years.

Music was Mr. LaBerge's hobby as well as his business. Another hobby was food; he could practise the art of cook-

ing as expertly as his artists practised that of music. He knew what wine went with which food, and why. Get him talking about that and he'd be as enthusiastic as he was about the organplaying of his artists.

He incorporated his managerial business some years ago and soon thereafter experienced some of the enormous penalties inflicted in this once free land of ours on men who establish business and try to give prosperity to others as well as gain a better measure of it for their families; I believe it is no secret that he was among the progressive few who not only admired but practised the profit-sharing idea.

We cannot consider Bernard R. LaBerge Inc. without paying tribute to one of the world's most efficient executive secretaries, Lilian Murtagh. She was with Mr. LaBerge for years; he was exceedingly brisk, snappy, and efficient—and Miss Murtagh was exactly the same, only with ladylike gentleness added. A decision to be made? If Mr. LaBerge was not there to make it, Miss Murtagh made it, and with the same quick-thinking processes. Fortunate is the man who has a secretary like that.

When Mr. LaBerge took over the concert organist, the recital business was haphazard and almost nonexistent. He gave it more love & devotion than he ever got credit for. And he stuck to it through good times and bad. Year in and year out, he was trying to book recitals for his organists. Some of them could fill but a few engagements, because of other commitments in their regular schedule; others could devote several months to an extensive cross-country tour; but his imported organists always had the advantage, for they had nothing to do but tour and the tours could be packed to capacity.

I would not want to speak for another man's heart, but I always guessed that among all his artists, Marcel Dupre stood first—not only because of his playing or his remarkable improvisations, but fully as much because Marcel Dupre as a man would capture the affection and respect of every person with whom he came in contact.

Is Mr. LaBerge's work done? I think not; I think it is only beginning. He proved to the rest of us that it is possible to do the impossible if we're willing to work. He was willing to work. Did work kill him? I'm afraid it did, though he was of comparatively short stature and mildly over-weight, and this latter may have been a contributing factor. I'm afraid another contributing factor was his self-control which kept all his business troubles within him instead of allowing him to blow off steam and find relief, as do some of the rest of us.

I shall miss Bernard R. LaBerge through the years ahead. He had qualities I've always admired—willingness to work, enormous confidence in the organ as a concert instrument, efficiency in doing any job to which he set his hand, a persistent & consistent personality injected into everything he touched. One thing Mrs. Buhrman has always liked so much about Mr. LaBerge, which the ladies among my readers will appreciate, was the magnificent pride & joy he had in those twin sons from the day of their birth, down through every conversation he ever shared by phone to our home.

Bernard LaBerge was a grand man, and I think a great good man. I'm reproducing here the picture of him I like best. It not only shows him as he looked but a few weeks prior to his death, but also shows his great earnestness and sincerity. He did more for organists than any other man I ever knew. And he loved doing it. Made money at it? I hope so, but I believe he gave much more than he ever received. It cost him a lot of money to maintain his offices on Music Street, and it kept him hustling. He enjoyed it. He even transmitted his enthusiasm to Miss Murtagh and she too enjoyed it. How much he gave to the organ world. How little any of us can do now to repay him.

ADDENDA

Because Marcel Dupre played such an important part in the



BERNARD R. LaBERGE

who had more faith in the organ than its players and builders had, and who devoted his unprecedented energies to the task of giving the organist a chance to compete with other musicians on the concert platform where only beauty in musical appeal has any rightful place.

beginnings of Mr. LaBerge's management of concert organists, we reproduce here the themes of that improvisation, which Dr. Russell says was the first time in history when a public improvisation in complete sonata form was done anywhere by anybody. Actually I believe credit must go to Dr. Russell; it was he, not Mr. Dupre, who fathered the idea and was able to persuade Mr. Dupre to do it.

At the conclusion of his recital in Wanamaker Auditorium, New York, Nov. 18, 1921, Mr. Dupre was escorted to the stage and Dr. Russell handed him six slips of manuscript on which six organists had written themes. Mr. Dupre went to a small table on the stage, studied them a moment, and then made his own manuscript copy of each, arranging them in the order in which he considered them most suitable for an improvised sonata, changing the keys as necessary but making no other changes.

He then placed this copy on the music-rack and for thirty minutes improvised a gigantic work in complete sonata form, using two themes each for the first and third movements, one each for second and fourth. The movements: Allegro, Adagio, Scherzo, Finale; organists providing the themes, in the order used: Drs. T. Tertius Noble, Edward Shippen Barnes, Clarence Dickinson, T. Frederick H. Candler, Charles M. Courboin, Lynnwood Farnam.

When I talked to Mr. Dupre after the recital he had a slip of paper in his hands; suspecting what it was and that he would only throw it away, I asked "What is that?" He replied it was the themes as he had rewritten them in the order of use and in keys to suit, and then said, in effect, "Do you want it?" I said yes as fast as I could. He then asked if I would like him to autograph it; he not only autographed it but dated it, and it has ever since been one of T.A.O.'s prized possessions.

Marcel Dupre is one of the simplest, sincerest, and grandest men I ever met; it's little wonder Mr. LaBerge was so intensely fond of him. I only hope that somehow a successor can be found to carry on the work Mr. LaBerge founded, not merely to help our native American recitalists

but also to bring back to our shores for nation-wide tours that admirable gentleman and enormous performer, Marcel Dupre.—T.S.B.

Organ Recitals' Beginning

By Dr. ALEXANDER RUSSELL

The earliest bookings of tours for concert organists

THE untimely death of Bernard R. LaBerge compels me to express my sorrow in the passing of a very dear personal friend for thirty years, and to tell the story of how he came to be the good angel of the organ profession and organ-lovers in our country.

In November 1921, as Concert Director of the Wanamaker Stores in New York and Philadelphia, acting upon the instructions of the late Rodman Wanamaker, I brought Marcel Dupre, then organist at Notre Dame Cathedral, Paris, to New York for his American debut, to dedicate the recently completed new organ in the New York Wanamaker Auditorium in a series of historic recitals in alternation with Charles M. Courboin, who in 1919 had dedicated the famous Grand Court Organ in the Philadelphia Wanamaker Store with Leopold Stokowski and the Philadelphia Orchestra.

Dupre, fresh from the prestige of his extraordinary tour-de-force in playing for the first time in history the complete organ works of Bach from memory, at the Paris Conservatory in 1919, created a sensation at his debut recital in New York, Nov. 18, 1921, by his playing and by the improvisation of a symphony in four movements on themes presented to him by several prominent New York organists a few moments before. This was the first time in music history that an improvisation in public of a complete symphony had ever been attempted.

After one of Dupre's subsequent recitals, where he was surrounded by a throng of admirers in the Green Room backstage, a gentleman presented himself in my office, introducing himself as Bernard R. LaBerge, impresario from Montreal, and asked to be introduced to Dupre. After some conversation with Dupre in their native French, LaBerge asked me if Dupre had any plans for an American tour the following season, explaining that he had managed the Canadian tours of Joseph Bonnet a few years previously and would like to do the same for Dupre.

I told him that I did not know what Dupre's future plans were but that several prominent New York managers had approached Dupre with propositions for such a tour. After discussing these propositions with me, Dupre suddenly asked me if I myself would undertake the booking of a transcontinental tour the next year.

Such a thought had not previously entered my mind, but upon reflection, and urged by Dupre, I consented, because my desk was flooded with letters and telegrams from all over the country asking for Dupre recitals, dates, terms, and so on. It was then that I made an arrangement with LaBerge to join me in booking Dupre's first American tour in 1922, allotting to LaBerge all bookings in Canada and west of the Mississippi, and retaining for the Wanamaker Concert Management the territory east of the Mississippi and south of the Canadian line.

The first Dupre transcontinental tour in 1922 which we booked together totaled 110 recitals in a period of about six months—the longest organ recital tour ever booked up to that time. We brought Dupre back for transcontinental tours again in 1923 and 1924. In 1924 Mr. Wanamaker brought to America Marco Enrico Bossi for his first visit. A tour for 1925 was being booked for Bossi, but he died on the ship taking him home at the end of his first visit. During these years, LaBerge and I were booking other tours for Courboin and Palmer Christian. Then in 1925 we booked a tour for Alfred Hollins, the famous blind English organist; in 1926 Marcel Lanquetuit, pupil of Dupre, made his American debut in the New York Wanamaker Auditorium and a tour for him in 1927 was in process of being booked when Lanquetuit decided not to return to America.

In 1927 Louis Vierne, famous titular organist of Notre Dame Cathedral, Paris, made his American debut in the New York Wanamaker Auditorium and played a tour under LaBerge's and my management. Then in 1927 Fernando Germani made his debut in the New York Wanamaker Auditorium and made a tour. Finally in 1928 we introduced G. D. Cunningham, organist of the Birmingham Town Hall, England. In the meantime LaBerge had transferred his offices from Montreal to New York, where in addition to the ten transcontinental organ tours we had booked from 1922 to 1928, LaBerge had added many other noted artists to his list—Ravel, Honegger, Pro Arte Quartette, The Royal Belgian Band, Robert Schmitz, and others.

When Rodman Wanamaker died in the spring of 1928, I retired from the impresario field and turned over to LaBerge all my papers, data and contacts. Since then he has brought Dupre and Germani back several times, introduced to America other noted European organists and featured a splendid group of rising young American organists, one of

THAT FIRST IMPROVISATION
Here's Marcel Dupre's dated and autographed copy of his own rearranged version of the six themes handed him by Dr. Russell on the stage, and later given to T.S.B. and now framed on T.A.O.'s office wall; he put this 10x6 slip on the music-rack and improvised for thirty minutes.



whom, the brilliant Claire Coci, he married some twelve years ago.

Bernard LaBerge was one of the most delightful men I have ever known, with dynamic drive, intellectual force, broad culture, personal charm, rare wit and splendid business ability. He loved life, good friends, good food and good wine, was a talented cook, and delighted in preparing a good dinner for his friends. God rest his soul!

The Organ's Importance

By WILLIAM A. GOLDSWORTHY

Miniature Lessons from a Charleston A.G.O. Lecture

As in hymns, so in anthems; a rhythmic style of playing is absolutely necessary to hold the choir together, and to prevent dragging. The rhythmic player never has to pull his choir along, nor crowd on more organ to accomplish his purpose. We often hear this tremendous build-up, which only increases the drag, due to its preponderance of heavy 16' and 8' stops. Any person who uses the 32' pedal, with a moving part, should have his head examined. It is well always to reserve it for the last few chords.

A bright-colored build-up is much to be preferred, as the upperpartials lend sparkle to the tone. There should, however, be enough ground tone to balance, especially in softer passages. We hear organists using only strings during a soft anthem or response, feeling they are giving an ideal orchestral background; the failure of such a registration is the lack of ground tone. The addition of a spongy flute would help much, that tone acting as a binder.

If your choir flats, try bracing up your posture; in service, brighten up the color of the manuals, while cutting down the 16' stops. If you are a draggy player, blame yourself. The excessively crawling player passed out with the advent of electric action. This type has killed more choir and congregational singing than any other thing. Stop laying on the keyboard. The faults mentioned are still prevalent today. I know. I now hear them from the pew angle.

A word about timing. One of the most important things an organist can do is to keep the service moving—timing they call it in the theater. We feel so many gaps in the average service—the perceptible break after reading the Psalter, while the organist gets the "Gloria" started; the entrances to "Doxology" and responses; the failure to cover

a gap in the service; and the greatest anachronism of all, the playing of each hymn in its entirety before singing—these all disturb greatly.

I have, with many congregations, shifted from foot to foot while hearing a hymn as old as "Rock of Ages" played slowly through. It is a great irritant. Two lines of a hymn are enough to establish tempo, which is all that is necessary. It is a relic of the times when tunes were not printed, and not so familiar; it should have gone out with the pot-bellied stove. Play a new hymn through until they know it. If the old custom still prevails in your church, ask the minister to let you change it. He will be with you on this. Incidentally you notice he does not read the first stanza through when announcing it; here they have more sense than we do.

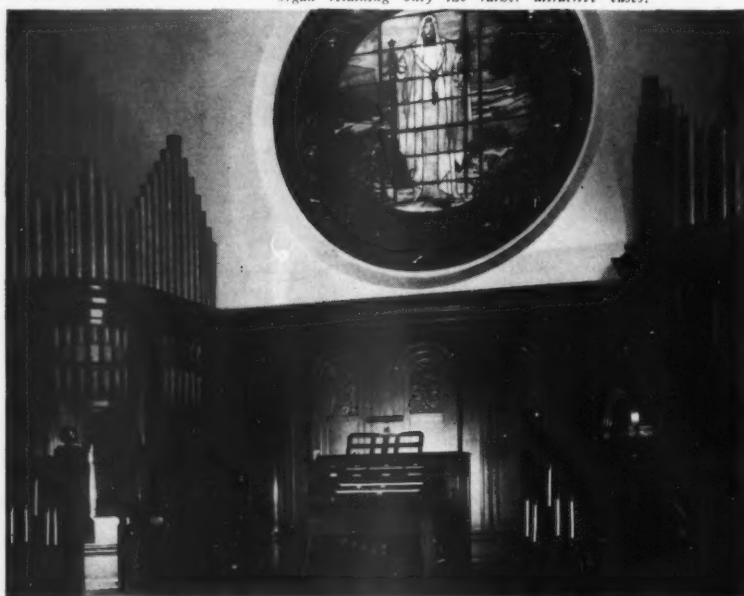
One more point. Organists as a whole are conscientious; but our job calls for a higher sensitivity—that is, never forget you are leading in the praise of God in whatever church you play. Your conduct, and that of the choir, should reflect this in the choirloft. An irreverent choir has no place in any church; generally such a choir is also not disciplined musically. Choirloft giggling is an abomination in the sight of the congregation.

Just a word about organ preludes and offertories. Do not use the service as a place to try out modern compositions. If ambitious, give a recital. There is a great plentitude of organ music adaptable for worship. Never use the service, either, for technical display. As to postludes, they are generally accompaniments for conversation; so do as you will.

DR. DICKINSON'S RECORDING

Anyone who still likes music but has begun to doubt if real music continues to be exemplified anywhere in these noise-loving days, should send check for \$5.00 to the Brick Presbyterian Church, 62 East 92nd St., New York 28, N. Y., for Record 1 of the set of five l.p. recordings of music by Dr. Clarence Dickinson's Brick Church choir, and then pay close attention, above all other pieces recorded, to his own "Easter Litany." Readers will find these recordings listed on June 1951 p.196; in addition to the pieces announced there, Gounod's "Sanctus" has been included. Do you know what church music should be? It's an unadulterated joy to hear what this master of church music has done with his choir and organ here.

FIRST UNITARIAN CONGREGATIONAL, CINCINNATI
In this pictorial setting the organist is no longer classed with the sexton but is brought up front with the clergyman, though it is to be hoped he is much less conspicuous during service; it's a Wicks organ retaining only the rather attractive cases.



To Clarify Our Stand

SUBSCRIBERS and advertisers boss us around shamefully. We're proud of it. Proud to be the kind of workers who still think the employer has rights. Proud to be more interested in the work we are trying to do than the money we can extort from people behind their backs. That marks us as proper subjects for the insane asylum; such an attitude is incomprehensible in 1952 America.

"I do wish you would stop preaching against 'old' music. Certain artists play it and you like it; others do, and you rip them from end to end. Don't you think it's time to clarify your stand on such a matter?"

I thought T.A.O.'s attitude was quite clarified. One piece of graveyard music on a program for entertainment is sometimes quite curious & quaint if the registration and style are right; but trying to resurrect the awkwardness & hardness of organs of 1652 is another matter. I bought a copy of the New York Times' book celebrating its first hundred years; it contains full-page reproductions of the Times from a century ago to the present, and must be read through a magnifying-glass. If anyone cannot understand why T.A.O. says 1951 is so vastly different from 1851, let him read how the Times was written then. Our entire mental processes have changed. Music too. We ridicule the Japanese for their ancestor worship, but we do the very same thing in our recital programs.

"I am not in favor of this modern music. One composer said I should play his music until the people do like it. I do not want to lose my job." This from Mr. Frank M. Church, who makes improvisation a compulsory course for his students.

"As stated in the current T.A.O., this letter will never be answered and may not even be read." Taint so, Lady; you never saw that in T.A.O. Some letters are read two or three times, over the course of a month; one reading is sufficient for most of them; not one comes into our office that I do not read in full. Answers? Generally answers are not necessary. I rarely feel like talking back to a correspondent; time can be more beneficially used by letting the readers talk to us; we rely on the printed page to say what we think.

"Your readers should be given a picture of all that pertains to church and organ music throughout the country." I thought so too, 34 years ago; it took me 20 years to get over it. To give such a picture would take a staff of a thousand reporters, a magazine of five hundred pages a month, and a bank-account of millions; anybody want to supply the last-named? Even an enormous newspaper like the New York Times is not all-inclusive; it's physically impossible to make it so. T.A.O. can only pick & choose to the best of its ability and let it go at that.

If your church raises or lowers your salaries, or all churches form a union to raise or lower organists' salaries, that affects the organ world and makes proper material for these pages? If organbuilders & publishers raise or lower prices, or all combine to form a union to raise or lower prices, that affects the organ world and makes proper material for these pages? These things do not affect the artistic way you play a Bach prelude or sing your anthems, but no sane organist would pretend to believe such economic acts have no bearing on the welfare of the organ world.

And that's exactly why I think a man is a fool when he says the amount of money the politicians steal from the

organ world, and the number of a young man's years they confiscate his person and confine him at hard labor—through no fault of his own, mind you—in an army outfit somewhere, are of no concern to the organ world and hence not of extreme importance to deal with in these pages.

Promotion and propaganda are tools of the devil to fool people who forget they have a brain. Only after you've been in an editorial chair through the past decadent years can you realize what promotion & propaganda have done to destroy America.

"For nine thousand years society has depended upon its members as individuals for those creative achievements of mind and spirit that have guided it along the path of civilization. The spark from heaven falls. Who picks it up? The crowd? Never. The individual? Always. It is he, and he alone, as artist, inventor, explorer, scholar, scientist, spiritual leader . . . who stands nearest to the source of life and transmits its essence to his fellowmen. Let them tie his hands or stop his mouth or dragoon him in the name of uniformity, and they cut themselves off from that source." Italy proved it for Mussolini, Germany for Kaiser Bill first and Hitler second, Russia for Stalin, England for Attlee. The quotation is from A. Whitney Griswold, president of Yale University, in an address for the New York Herald Tribune Forum.

Recitals are important to the welfare of the whole organ world—builders, publishers, players, teachers. If a recital makes friends for the organ, it is good; if it convinces people they don't want to buy an organ or hear another recital, it is bad; if it leaves them indifferent, it is bad.

In church the organ is largely an also-ran, taken for granted, ignored excepting when it's offensive and then hated; added to that handicap is the current urge of the profession to drop the name Organist and adopt Organist & Choirmaster, or even more offensive, Minister of Music. Worst of all is the invasion of vocalists who displace organists as choirmasters at the drop of the hat; not only is the vocalist less of a musician than the organist, but, very much worse for church music, he certainly will sing with his choir—and even a dunce knows he can't hear what the choir is doing when he himself is singing.

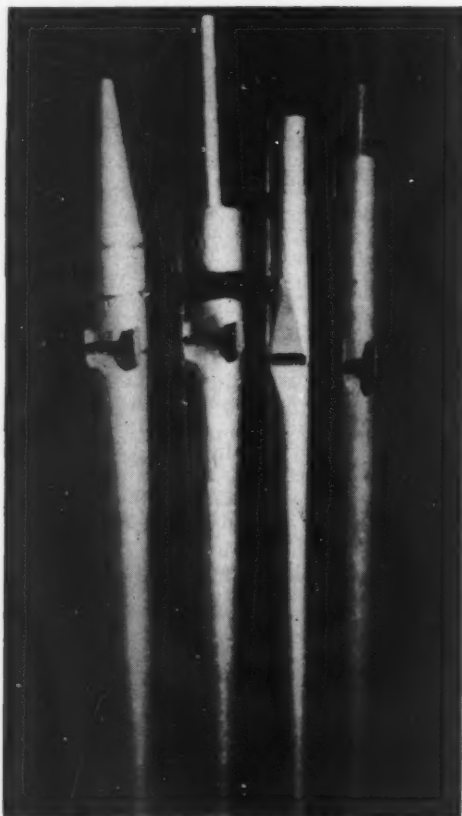
Organ and Organist are, to me, two valuable names and I propose to fight for them against all comers so long as I live. And so long as I rule these text pages, there will never be any use of such concoctions as 'organist and choirmaster' or, worse yet, 'pipe organ.' Remember those good old days when organists announced they "had accepted a position" etc.? Accept my eye. They worked hard to get the job. T.A.O. even in its babyhood didn't fall for that; it said merely that the organist has been appointed—and it's been putting it that way ever since.

However, recitals are my theme. As an infant I had heard an organ in my little country Methodist church, without being bothered by it too much. Then we got a new organ, a little dinky 2m, and a chubby little fat man was brought to town to play a recital. That did it. The organ was my delight from then on and I finally wiggled my way into the profession. His program? I have no record; all I know is that it was lovely music of the kind I could enjoy. Bach? Possibly, but I doubt if anything heavier than one of the Eight Little. Any of the Monstrous Moderns? Certainly not, they weren't born yet, and Mr. Bishop was much too intelligent for that. I can find no reference to him anywhere but I remember he was blind and made me like the organ so much that I would have bought one for myself if I could have afforded it.

And that is the ultimate goal of the organ recital—to

make people like the organ.

(Thanks, friends, for the many Christmas cards received; an incident or accident stopped our hands in mid-December so we had to reverse things and find it more blessed to receive than to send.)—T.S.B.



YOU PROBABLY COULDN'T GUESS

The short lengths between mouths and tops make these pipes look unnatural but they are Aeolian-Skinner examples built for Ernest White's studio organ and here photographed by Mr. White; left to right, Principal, Flute d'Amour, Rohrflöte, and Koppelflöte.

True-Tuned McClure Organ

Devised by Dr. A. R. McCURE

To overcome the hardness some find in equal-temperament

In London last summer Claude L. Murphree of the University of Florida attended one of three demonstrations of the McClure Organ designed by the late physician Dr. A. R. McClure and built to his plans by Harrison & Harrison. Equal-tuning didn't bother Bach, but it has bothered a few other people, including Dr. McClure; having time to do it, he developed a 6-voice 1-manual & pedal organ that would play in true-tuning, 19 notes to the octave but with standard keyboard. "The seven additional notes, which give a choice of accidentals, are controlled by a simple electric stop mechanism" devised by Harrison & Harrison. "Its tone is light and brilliant. It is particularly suited to the earlier organ schools and to the accompaniment of polyphonic church music. But its design is not merely of antiquarian interest: it is also hoped that by making the sweet tuning available over the whole range of keys, the organ will provide modern composers with new fields to explore."

According to the illustrations in the leaflet supplied by Mr. Murphree, over the manual in the upper row are six stop-knobs: Stopped Flute, Principal, 15th, 19th, 22nd, 24th. Between these six knobs and the keyboard are seven other knobs labeled: C-flat, G-flat, D-flat, A-flat, (and as nearly as can be read under the magnifying-glass) D-sharp, A-sharp, E-sharp. Compass of the manual is C to D, 51 notes.

In all the ranks, says the leaflet, each octave is supplied with 19 pipes (instead of the usual 12) named (and for brevity we here use s for sharp, f for flat) C, Cs, Df, D, Ds, Ef, E, Es, F, Fs, Gf, G, Gs, Af, A, As, Bf, B, Cf.

The demonstration Mr. Murphree attended used organ pieces by Sweelinck, Maleingreau, Cabezon, Schildt, Decker, Meyer, Bull, Farnaby, played by Dom Laurence Bevenot; and there were soprano solos and anthems. We asked Mr. Murphree what he thought and got this:

"I can only say that after just that one hearing, I remain unconvinced. In other words, the well-tempered clavichord system of Bach, like the old time religion, is good enough for me. Possibly if I knew more about Gregorian chant, and had accompanied a lot of it on the organ, I would share Fr. Bevenot's enthusiasm for the new—or rather old—system of tuning. His playing was adequate, but not brilliant; you couldn't do much with just one manual and pedal, with the pedal merely a coupler. Anyway I'm glad I heard it."

And we're glad Mr. Murphree told us about it and supplied the materials to enable us to tell our readers about it. It looks like the first step in the only practical solution thus far proposed; certainly the instruments devised with innumerable keys to the octave would be virtually impossible to use in much extended practical playing. As to accompanying Gregorian chant, which Fr. Bevenot might consider important, T.A.O. believes—and was heartily supported by the late and beloved George Fischer—that the only good Gregorian chant is that totally unaccompanied.

Marilyn Mason Recital

Church of Holy Trinity, Brooklyn, Dec. 12, 1951

Here again we have a woman organist who plays with such ability & strength as to place her in the ranks of fine performers regardless of sex. She takes her place in the growing list of such players. Her program:

Walther, Concerto del Signor Torelli

Reger, Weihnachten; Glorious Things.

Messiaen's Nativite du Seigneur

We must be growing up, for we really enjoyed most of the Messiaen—a damaging admission in the eyes of many. Miss Mason made the line clear; her color sense is subtle. She is too much of a musician to bear down on dissonance for dissonance's sake. As we listened, however, the conclusion became inevitable, that program music must be sparingly titled as such. Seth Bingham chided me for this statement, saying one should know a selection familiarly before making such criticism. I feel we are both right; there is too much judgment, spoken and written, that is too superficial to pass without Mr. Bingham's reproof.

The printed program gave titles in both the original French and in English translations for all nine movements of the Messiaen. When we heard a big rollicking movement describing the Virgin and Child; the beginning of the last Gospel, The Word, depicted by the composer in a series of hard clashing discords: the Eternal Purposes written to amble around in a rather vague manner, I feel justified in saying one must be cautious of putting program titles to music. The French are a logical people; therefore I cannot understand their Communions, Litanies, and many other so-titled offerings which do not in any sense convey to us any bond of appropriateness between title and music.

I probably should not use this fine recital as a text for a sermon, however strongly many of us may feel on this controversial topic, i.e. the extent to which the subjective element should invade the field of music; but the popularity of Messiaen's La Nativite Suite and Miss Mason's masterly performance of it, furnished opportunity to talk about the music briefly. As to the player, Marilyn Mason has a promising career ahead of her, which we watch with interest.—William A. Goldsworthy.

Hugh Giles Recital

Central Presbyterian, New York, Dec. 11, 1951

Third paid-admission recital in the current series of six on the 4-86 Moller was played by Mr. Giles himself—the first for him:

Bach, Prelude Bm
Mereaux-ar.Dickinson, Toccata
Bach, I Call to Thee Lord Jesus
Daquin, Noel G
Rameau-ar.Karg-Elert, Musette; Tambourin.
Liszt, Prelude & Fugue on Bach
Tournemire, Grave; Caprice.
Vierne, Berceuse; Scherzetto.
Whitlock, Folktune
Milford, Ben Johnson's Pleasure
Vierne, Son. 2: Allegro

He has given the courtesy of his church & organ to eight other recitalists, most of them under Bernard R. LaBerge management; I wished all eight could have returned a bit of the courtesy by being present to hear him.

Mr. Giles prefaced the recital with a brief announcement, chiefly devoted to the players to follow in the series, and every word was clearly heard & understood even in the last pew. It didn't look like an appealing program, but he gave more appealing music from the organ's resources than any of the others. Never once were upperwork, mixtures, or snarly reeds used in bad taste; the Central Presbyterians finally learned just how much richness their new organ has. Many have said it is too loud. It has been played too loudly too much of the time, but Mr. Giles didn't fall into that trap even once.

Bach's Prelude made a decorous classic opening number, with not much else to recommend it. Mereaux was a fine scherzo, good for concert; colorful registrational effects made it delightful. I Call to Thee produced an appealing reed of real warmth for the solo passage; Mr. Giles knows a snarly ensemble reed is never fit for such use. With Tremulant also, thanks; music need never be horrible in order to be good. The variety of solo flutes in the organ were interesting, entertaining, and perfectly proper in Daquin, but here Mr. Giles dragged in a snatch of snarly reed just for contrast, and since it had not previously been badly used, it was grand. That's genius for you.

Rameau's arrangements, heard for the second time this season in recital, make good concert materials when spiced up tonally as Mr. Giles did them. Music like this, properly registered for fancy effects, would be horrible for a service but exactly right for recitals. In the Liszt we learned how much finer an organ is when played by one who knows its full resources; it was handled somewhat as a composer handles the resources of an orchestra. We didn't sit through long pages of the same color but got the real variety every large organ has available if only the organist knows how to use the variety. If Mr. Giles had more respect for Mr. Giles and less for Mr. Liszt he would do it even better; it's the player who makes music, not the composer. That has been proved all over again many times this season. This Liszt is truly great music, as great for today as for the day he wrote it; our modern American organs make it even better.

Grave was mere notes; nothing to say; just fill in the time. Caprice was only a commendable effort on Tournemire's part; it has nothing to say. Berceuse was likewise without message. Scherzetto was playful and charming, Mr. Giles giving it some fine rich 8' organ tone with celestes—for which heaven be praised. It's a grave error to be afraid of 8' tone, an even graver one to fear celestes; an orchestra without the celeste effect would be as atrocious as it is impossible. Mr. Giles is one of the few who know what to do about flutes. He used a great variety of flute effects, yet never once over-used them nor once allowed them to muddy his ensemble; they are delightful and very welcome when thus properly used.

Folktune is a filler, but not too dull; Mr. Giles' feeling for color seems to guide him safely through the problems of when to use biting reeds and when to stay away from them. He also knows the damage done by too many and too prolonged fortissimos. Milford is cheap music but has title appeal; if, like Mr. Giles, you're willing to occasionally think only of your audience, not of yourself, you can use it with good effect. Vierne finished the recital with a bang and didn't take too long saying its nothings.

The whole organ world is at the mercy of the organist's ability to make people like the organ. Some recitalists in Central did not make the good Presbyterians glad they paid their money for the organ; those who heard what Mr. Giles did with their investment should have their heads examined if they were not totally happy about giving him this new organ. He brought music out of it, understandable music on 8' pitch, with an unlimited variety of richly pleasing tones, and fortissimo climaxes to tingle down your spine now & then. It was like a composer playing with his orchestra and not neglecting a single voice of tonal beauty in occasional solo snatches. It was like a good cook knowing when to use garlic, and how much, and when to stay away from it. There's nothing wrong with garlic, but there's an awful lot wrong with the wrong use of it. And we've had far too much garlic in organplaying since the clarified ensemble cleaned out the mud from our 1890 organs. Nor is there anything wrong with pre-Bach, monstrous moderns, and the proud French—other than the American organist's lamentable overuse of them all in public recitals given for entertainment instead of instruction. I wish Mr. Giles would now begin to think more highly of Mr. Giles, and a lot less favorably of a lot of the composers he knew and knows. If this review is longer than any of the others, he deserves it; what other concert organist has in two years given recital engagements to so many of his competitors? There's generosity for you.—T.S.B.

NO ENTANGLING ALLIANCES

"... absolutely devoid of entanglements with political parties, big business, or high society. 'An editor,' said Pulitzer, 'must have no friends,' and with him this was almost a literal fact."—Roger Butterfield, discussing a great newspaper ideal, in Collier's.



ST. PAUL'S LUTHERAN, OKLAHOMA CITY
Given an honored position though not making an attractive picture it's the Roster Positiv; Great and Pedal are enclosed and speak through grilles into the chancel; altar is of marble; and painting of the ascension was done by a member of the congregation, E. R. Fagerquist.

Mt. Holyoke College Glee-Club

Christmas concert, Town Hall, New York, Dec. 18, 1951

Nothing much new remains to be said about Ruth Douglass and her 111 girls of the College Glee-Club but a few repetitions should be helpful to others undertaking the most difficult job of making young girls do a concert without making an educated musician squirm. The program should have identified the music more exactly for original sources and arrangers of the scores used by Miss Douglass' girls, which she listed as 28 first-sopranos, 33 second, and 50 contraltos. Possibly one reason for the delightful clarity of their work was that most of it was 3-part—an invaluable lesson to composers attempting 8-part stuff.

To the ancient unidentified carols, all delightful to hear and magnificently sung, she added ancient pieces—Dering's "Quem Vidistis" and then Hammerschmidt's "Glory to God"—which weren't too bad, and Kodaly's "Angels and Shepherds" which wasn't too good. How can any composer, ancient or modern, hope to compete with the charm & joy of these dear old carols?

For a finale Miss Douglass had glee-club and audience join in "Adeste fideles" with organ accompaniment—the only accompanied work in the whole program, for which thanks—but whoever played the organ must be gently chided. Possibly the organist's nervousness was to blame, but the organist should be instructed to watch Miss Douglass and not take the lead nor begin succeeding stanzas until Miss Douglass indicates.

The blend of vocal tone is something almost marvellous, the rhythmic precision completely so. How can young college girls be trained to such perfection in so few years as Miss Douglass has with them? Her contralto section remains past all criticism; their tone is gloriously resonant, and as nimble as violins. Only by severest scrutiny of minute details could any faults be found with the sopranos; that wasn't true some seasons ago, but it is now.

Pitch was given before each number by one of the girls blessed (or otherwise) with absolute-pitch, perceptible only to those in the front seats; no instrument was used, for which thanks. It's unprofessional to bang a chord on the piano; Miss Douglass' method is finer. Each girl had a printed copy of the full text, and some of them looked at it now & then; the music was all memorized. All wore white skirts, red capes, black shoes.

Had I not heard this gang of girls for myself I would not have believed it possible for them to do what Miss Douglass

made them do in Town Hall. A delightful foil to a full concert of unaccompanied music was a set of four piano solos played by the chairman of Mt. Holyoke's department of music, C. Denoe Leedy, a remarkably fine pianist who was as big in stature as he was in artistry; this too impressed me as a stroke of genius in program-planning. I hope many organists were there to see how decorous & businesslike he was in his part of the job, and to learn from Miss Douglass that a chorus of amateur voices can be made to do completely professional work when you know how to develop the best in vocal tone and then how to use it in ensemble.—T.S.B.

AGAIN—WITH THANKS

"By the way, have you joined the new 4-H club? I'll send you one of the membership buttons, if you're interested—and I'm sure you are. 4-H? 'Help Hurry Harry Home' (with apologies to the real 4-H Clubs)." This new one is $\frac{7}{8}$ " diameter, green letters on white background, and it was on my coat lapel five seconds after I got it. The other one, $1\frac{1}{2}$ " diameter, black letters on yellow background, has been displayed prominently on my clothes ever since I received it Nov. 7, 1951. Now the big one is on my vest, the little one on my lapel. It's amusing to see people take sly looks to see what it says; sometimes I explain, vehemently. This new one comes from a lady who's holding a 4-manual job in one of the largest churches in the land and we won't say more; if you want to fight over politics with anybody, follow the mob and fight with me.—T.S.B.

WASHINGTON, D.C.

"Washingtonians imbibe three times as much as you do, friend voter . . . 14,151 drunks last year . . . the number more than doubled in the last five years. Liquor consumption is three times the U.S. average . . . Washington drinks more than any other U.S. city, including dissolute New York and debauched Chicago."—Jack Lait & Lee Mortimer, in *Washington Confidential*.

THINK IT OVER

"The entrenched evils of our time, corrupt politicians in office display the motto 'Hush' and advise the church to mind its own business. The early Apostles ignored the Hush in their day and said, 'We must tell that which we have seen and heard'."—Duplex Envelope Co., Richmond, Va

ALFRED G. KILGEN DIRECTS HIS 'SIXTET' in the Alfred G. Kilgen Inc. Los Angeles factory, with the organ just completed for Richard Keys Biggs' St. Paul's R.C., Los Angeles, as an antiphonal division located near the chancel, with a stoplist along the lines of the new American-classic; stoplist later.



Vernon Wolcott

Major Choral Works

Brahms, "Alto Rhapsody"
Britten, "Ceremony of Carols"
Debussy, "l'Enfant Prodigue"
Elmore, "Incarnate Word"
Faure, "Requiem"
Franck, "Mass" in A
Gaul, "Holy City"
Gounod, "St. Cecilia Mass"
Handel, "Messiah" (Christmas part)
Mendelssohn, "Elijah"
Mendelssohn, "Hymn of Praise"
Mozart, "Requiem"
Poulenc, "Mass" in G
Purvis, "Mass of St. Nicholas"
Thompson, "Peaceable Kingdom"

Also there were chamber-music concerts, including organ & harp, piano & flute; and choral concerts by Dr. McCurdy's First Presbyterian choir, the Paul Roberts Choir, Columbus Boychoir, Philadelphia Choral Ensemble, Temple University Acappella Choir, Fellowship House Choir, and others.

T.A.O.'s November Frontispiece showed Dr. McCurdy and some of the 32' Bombarde pipes added to his church organ late in 1951; they had been removed (by necessity) from Christ Church Cathedral, Hartford, Conn., and were in danger of being scrapped when he heard of them, got permission (and money) from his Church, and had them installed "immediately in front of the organcase and free of other pipes . . . a unique installation in their new setting."

"Foreigners" making their first visit to the

First Presbyterian will find it at 21st & Walnut Sts. If anyone ever discovers where Dr. McCurdy gets the energies for all this work, please give T.A.O. readers the secret.

DR. ELMER A. TIDMARSH

Union College, Schenectady, N. Y.

Here's a good practical set of organ recitals, the programs attractively printed on a 4-page folder 3½ x 6.

*Boellmann's Gothic Suite
Langlais, Dialogue on Mixtures
Delius, Serenade
Debussy, Submerged Cathedral
o-p. Beethoven, Con. 3: Rondo
Yon, Concertina
Bull, Shepherd Girl's Sunday
Jamefelt, Praeludium
Tchaikovsky, Marche Slav
*Widor's Sonata 7
(Three soprano solos)
Dupre, Final
Hure, Communion on a Noel
Vierne, Fireflies; Westminster Carillon.
*Purvis, Chartres Variations
Langlais, Nativity
(Three College Choir selections)
Dubois, March of the Wise Men
Guilmant, Noel Ecossais
Dupre, Variations on French Noel
Four baritone and Choir selections)
Helen R. Henshaw, guest-organist
Bach, Prelude & Fugue Am
Mulet, Byzantine Sketches
Debussy, Clair de Lune
Mendelssohn, Spinning Song
Bingham, Florentine Sketches
Dupre, Prelude & Fugue B
Feb. 3 (Dr. Tidmarsh)
Bach, In Thee is Joy
Arioso from Cello Sonata
Fugue D

o-v. Sibelius, Concerto Dm
Schumann, Evensong
Nevin, Will o' the Wisp
Swinnen, Sunshine Toccata
March 3
Corelli, Suite F
o-p. Beethoven, Concerto 3
Andriessen, Sonata 3
Borodin, Au Couvent
Rachmaninoff, Melody E
Korsakov, Bumble-Bee
Moussorgsky, March of Victory
April 3

Mendelssohn's Sonata 1
Dupre, Stations of the Cross
Handel, Largo
ar.Reynolds, Softly Now the Light
Guilmant, Marche Religieuse
May 4

Franck, Chorale Bm; Final.
Debussy, Arabesque 2; Fille aux Cheveux;

Nauges.

Mendelssohn, Spring Song; Midsummer Nocturne; Sonata 6.

June 1

Handel, Fireworks, Chorale & Variations
Dupre, Spinning Song; Carillon.
Wagner, Tristan Prelude & Liebestod
Valkyries Ride

The leaflet says Dr. Tidmarsh will continue to play a recital on the first Sunday of each month, but it will be noted that some of the dates given are not Sundays. Anyway, as always, Dr. Tidmarsh arranges splendid programs for the enjoyment of his audiences.

CHURCH MUSIC WORKSHOP

New York Conference Feb. 25

Church Music Foundation holds its first New York City conference in Christ

Paul H. Eickmeyer

M. Mus., A.A.G.O.
KALAMAZOO MALE CHORUS
Kalamazoo, Michigan
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9:30, registration.
10:00, lecture-demonstration on modulation.

12:00, a trade-ideas luncheon.

1:00, practical demonstration on the Inspirational Choir Rehearsal, the attendants forming the impromptu choir.

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WILLIAM A. GOLDSWORTHY

who stopped working for himself some six years ago and is now working for you, believe it or not. First by reporting on church-music and events he can review and attend, and you can't; second by continuing writing anthems and church music; third, by turning his hand again to organ composition—of which much is to be said later when his organ manuscripts are turned into print. They are of high practical qualities, based more on inspiration than invention. It is said he can talk louder and faster than T.S.B., and it is to be believed.

2:00, lecture on the well-integrated service, combining spoken words and music.

3:00, free time for inspecting music and other materials relating to church music.

3:30, lecture on Beyond the Tonal Horizon of Music.

4:15, individual lessons and conferences, till 6:00, free to those arranging for them in advance.

8:00, Mr. Swarm's lecture on 14 ways to maintain choristers' interest (open to visitors).

Dr. Frederick Schlieder gives the 3:30 lecture, Paul Swarm all the others. Registration and other arrangements by mail direct to Church Music Foundation, Decatur 60, Ill.

LORENE BANTA has been appointed organist of Phillips Academy, Andover, Mass.; organ is a 4-100 Casavant.

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T. LEROY LYMAN

Nov. 11, 1951, completed his first 45 years with Mulberry Street Methodist, Williamsport, Pa. His "old Hook-Hastings, Op. 645, is going to have its face lifted. Chests are perfectly intact, the Church doesn't have much money, so we will apply electro-pneumatic pull-down chests, add a Salicional and Voix Celeste to the Swell, rearrange the Pedal chests, make the manuals 61-note, pedal 32, do some revoicing, new reservoir, new console. Selah." How to stay so long in one church? Give them music that ministers to them; here's his Dec. 23 Vespers:

Yon, Gesu Bambino

"Lost in the night," Christiansen

s-a. "There were shepherds," Foster

m. "O holy night," Adam

j. "Gloria in Excelsis Deo," French

Guilmant, Shepherd's Song

"Break forth," Bach

j. "Away in a manger," Mueller

"Hallelujah Chorus," Beethoven

Saint-Saens, Chorus of Angels

All of which proves that here's an organist thinking more of his congregation than of himself.

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La Grange, Illinois

CHURCH BUDGETS

Examples from New England states

Our thanks to the readers who responded to the request for examples; this one is rather detailed.

\$21,432. Total budget for 1952.

5,420. Preacher—salary plus maintenance of manse, fuel, repairs, etc.;

1,950. Music;

1,500. Sexton, part-time;

5,780. Operating expenses—fuel, repairs, insurance, telephone, printing, postage, Sundayschool, laundry, etc.;

835. Pension fund, s-s. tax.

5,622. Missions of all sorts, local and national. All of which means—

15,810. For the Church itself, and

5,622. For outside uses. And in turn that means more than 25% of the amount required to maintain the church and its services is given to outside purposes. This isn't the 10% tithe but 25%. And it hardly seems sensible, for the prime job of the church is to do its own work in its own community on Sunday—not to mention also the other six days of the week. Certainly the preacher deserves more than the \$4500. he gets in cash, and to match his work the services need an organist at higher salary than allowed him. Missions should be cut to \$2150. and the money thus gained should be used to present a better service to the community on Sundays.

CHRISTIANITY UNDER FIRE

In December 1951 certain factors in New York state attempted to prevent religious plays and pageants in the public schools at Christmas time; thanks to Lewis A. Wilson, state educational commissioner, for rejecting the appeal and permitting Christmas celebrations. In January 1952 the New York Board of Rabbis in New York City opposed the proposal for daily prayers in the public schools. All religions have found perfect freedom in America; the Christian church must be on guard or it will lose its own freedom because it has been too liberal in fighting to give such freedom to other religions. Or do Christians believe Christianity is not worth preserving?

CLOKEY'S CANTATA

When St. Paul's Methodist choir, Toledo, Ohio, gave Joseph W. Clokey's superb Christmas cantata, "When the Christ-Child Came," Dec. 9, 1951, a reader prefaced the singing by reading the text in full. Both text and music constitute a masterpiece; probably such a reading of the text may be what the cantata needs to carry its beauty across to first-time hearers.

CORRECTIONS

Of all things, we got the bride's name wrong on Oct. p.341; Mrs. Brame was the former Miss Mary Hunter Hackney.

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E. POWER BIGGS

gave the premiere Jan. 6, 1952, over C.B.S. network of Normand Lockwood's Concerto for Organ & Brasses, in conformity with his plan of presenting an American composer on every broadcast through the season. His current tour, starting at once, covers the four corners of the States & Canada, with engagements in Montreal, Vancouver, San Francisco, and Bermuda, and many cities in between. The premiere of Sowerby's Concertpiece for Organ & Orchestra is scheduled for Pomona College, with a repetition in Hollywood; he also gives first performances in these cities and in Galveston of "the recently discovered" Organ Concerto of Haydn. C.B.S. recitals will be played by substitutes in Cambridge but Mr. Biggs will also originate some broadcasts while on tour.

KILGEN ORGAN CO.

announces new contracts:

Dodge City, Kan., St. Mary of the Plains Academy;

Louisville, Ky., Christ Evangelical & Reformed Church;

Takoma Park, Md., Grace Methodist;

Worcester, Pa., Wentz's Church.

Ladue, Mo., Ladue Presbyterian Chapel dedicated its 3-39 Dec. 2, 1951.

Mishawaka, Ind., St. Francis Convent installed in its new building a 3-39, Jan. 1952.

M. P. MOLLER, INC.,

announces the following installations:

Appleton, Wisc., All Saints Episcopal, 2-33, Nov. 1951;

Ashland, Ky., First Presbyterian, 2-32, Jan. 1952;

Baltimore, Md., Grace-North Methodist, 3-51, Dec. 1951; and

Hebrew Congregation Temple, 3-56, Nov. 1951;

Charlottesville, Va., First Methodist, 3-39, Nov. 1951;

Culver, Ind., Culver Military Academy, 3-60, Oct. 1951;

Ellinwood, Kan., St. John's Lutheran, 2-25, Dec. 1951;

Hickory, N.C., St. Andrew's Lutheran, 3-34, Nov. 1951;

Kalamazoo, Mich., Third Christian Reformed, 2-31, Jan. 1952;

Muskegon, Mich., Fifth Reformed, 2-32, Jan. 1952;

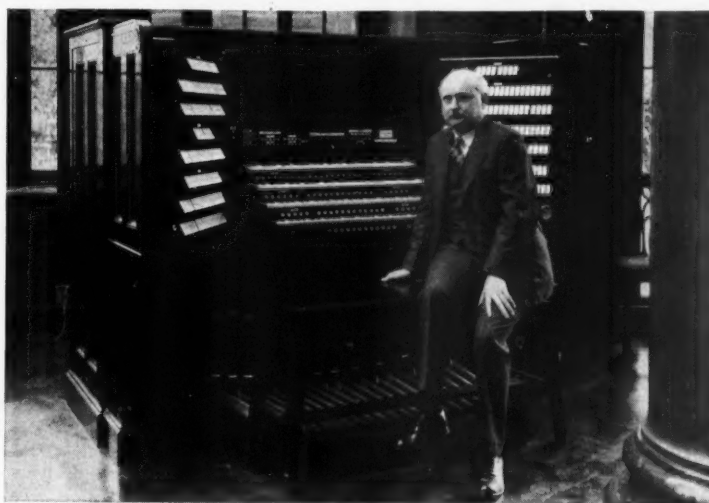
Richmond, Va., St. Giles' Presbyterian, 3-39, dedicated Dec. 19, 1951, by Dr. Alexander McCurdy.

DR. JAMES ALLEN DASH

is conducting a European music pilgrimage next summer, July 1 to Aug. 5.

FILLMORE—FISCHER

Carl Fischer Inc. has purchased the band publications of Fillmore Music Co.



The ORGOBLO at the DU PONT ESTATE

This Aeolian-Skinner concert organ has been installed by Mr. Pierre S. Du Pont in the conservatories of his Longwood Estate near Wilmington, Delaware, and is played by Mr. Firmin Swinnen pictured above at the console. This organ is one of the finest in the world and includes 10,010 pipes, 153 independent ranks of pipes, 5 thirty-two foot stops and 273 stops and couplers. It has wind pressure ranging from 8 inches to 50 inches, and is powered by three Orgoblos with a total of 72 horsepower.

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AMERICAN COMPOSERS

On Programs of Major Orchestras

National Music Council Inc., 338 West 89th St., New York 24, N.Y., has issued its 12th annual survey of the programs of 25 major American orchestras with regard to their performances of works by American composers during the 1950-51 season; composers on the list best known in the organ world include Walter Piston, Leo Sowerby, Deems Taylor, Howard Thatcher, Powell Weaver.

We list the orchestras here in the order of their use of music by native-born Americans. First figure gives the percentage of American-born works compared to the total works played; second gives the number of works by American-born composers; third gives the number of works by foreign-born composers naturalized or merely making their money here; final figure gives the total number of works performed.

National—17.4%, 16, 4, 92.
 Indianapolis—17.3%, 10, 2, 58.
 Cincinnati—13.3%, 10, 9, 75.
 Denver—12.5%, 10, 2, 80.
 Buffalo—12.1%, 4, 1, 33.
 St. Louis—11.1%, 6, 3, 54.
 Oklahoma—9.4%, 5, 4, 53.
 San Francisco—9%, 6, 6, 56.
 Philadelphia—8%, 8, 9, 99.
 New Orleans—6.8%, 4, 5, 59.
 Seattle—6.7%, 2, 1, 30.
 Houston—6.3%, 4, 4, 63.
 Chicago—6.2%, 8, 16, 129.
 Cleveland—5.8%, 5, 8, 87.
 Kansas City—5.4%, 2, 2, 38.
 New York—5.1%, 7, 14, 137.
 Baltimore—4.9%, 4, 6, 102.
 Pittsburgh—4.4%, 4, 6, 90.
 Dallas—4.2%, 3, 6, 71.
 Boston—4%, 4, 6, 99.
 Minneapolis—4%, 3, 9, 74.
 Los Angeles—2.7%, 2, 6, 75.
 Rochester—2.2%, 1, 5, 45.
 Portland—2.1%, 1, 5, 46.
 San Antonio—1.4%, 1, 3, 68.

N.M.C. has also tabulated the annual totals. Fewest works for any season were 1235 for 1942-3; most were 1968 in 46-7. Lowest American-born percentage was 6.5% for 40-1; highest 11.4% for 42-3. Season 50-1 gave American-born composers their lowest rating since 40-1; it then was 6.5%, last season was 7.3%. After 42-3 the American-born percentages fell year by year. Fewest American-born works for any season was 92 for 1940-1; most were 175 for 45-6.

As mentioned last year, we hope N.M.C. will now take the next step and give the facts about the conductors of these major orchestras—whether foreigners merely coming here to make money, foreigners living here steadily to make money, foreigners naturalized, or native-born Americans. It should have considerable bearing on the program-content of the orchestras concerned.

DON'T BE FOOLED

by what other organists say, think, or do. Plan all your professional activities with the aim of pleasing those who pay your salary, and let your own intelligence, your own thinking, be the deciding factor. Believe less, think more.

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Herewith the anthems used during the 1950-51 season, one of the largest paid adult choruses in the City, one of the largest organs. Figures given with composer's name in the canticles indicate number of times used.

Anthems

Adams, I see His blood
 Bach, All people that on earth
 Blessing glory wisdom
 The Lord will not suffer
 Bairstow, Promise which was made
 Beach, Canticle of the Sun
 Let this mind be in you
 Chajes, I cried to the Lord
 Darke, O Lord Thou art my God
 Davies, If any man hath not
 Seek ye the Lord
 Whatsoever is born
 Dvorak, God is my Shepherd
 Elgar, Spirit of the Lord
 Friedell, And it came to pass
 Jesus so lowly
 King of glory
 Holst, Lord Who hast made
 Turn back O man
 Howells, O pray for the peace
 Ireland, Many waters cannot
 Knox, I was glad when they said
 Martin, Ho every one
 Noble, Grieve not the Holy Spirit
 Parry, And did those feet
 Perkins, Canticle of Comfort
 Sowerby, Now there lightens
 Tchaikovsky, Blessed angel spirits
 Baumgartner, O that I knew
 Trautmann, Prayer at Dawn
 Webbe, Lord let Thy Spirit

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 Benedictus es—Beach, Friedell, M. Shaw, Sowerby 2, Thiman, Willan.
 Benedicite—Friedell 2, Gaul, Stokowski 3, D.M. Williams 2.
 Jubilate—Coleridge-Taylor.
 Services—Bristol, Darke 2, Friedell, Howells, Littlejohn, Titcomb, Willan, "Missa Marialis."
 Magnificat—Bairstow, Beach, Bingham, Byrd, Friedell 3, Gibbons 2, Howells 3, Noble, Ruffo, Sowerby, Vine, Walmisley, Whitfield 2, Willan, R.V. Williams, C. Wood.

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MARIE SCHUMACHER
Resumes independent career

After being one of three organists on the staff of the Church of St. Mary the Virgin, New York, for the past three years, Miss Schumacher again moves out on her own independent career by becoming organist of St. Paul's, Westfield, N. J. Born on an Aug. 16 in Pottstown, Pa., Miss Schumacher finished highschool there and graduated from Peabody Conservatory; her organ teachers alphabetically: Dr. Charles M. Courboin, Virgil Fox, Ernest White.

Her first church position was the Mt. Vernon Place Methodist, Baltimore, followed by the Church of the Epiphany, New York, in 1947, and thence to St. Mary's; for two



Marie Schumacher

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and Wesleyan Methodist Church
Houghton, New York**Maurice Garabrant***M.S.M., F.T.C.L., MUS.DOC.**Organist and Director of Music*
CHRIST CHURCH, CRANBROOK
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MICHIGAN

years she was on the faculty of Manhattanville College, has been demonstrator for the Baldwin electronic, and recitalist for WNYC radio station; in St. Mary's she gave recitals both in the Ernest White Studio and on the famous St. Mary organ, alternating with Messrs. White and Linzel.

In St. Paul's she has a choir of men & boys, and church-school choir of girls. The Church is planning for a new edifice as soon as economic conditions permit, and into it will go a new organ—the prospects of which do not displease Miss Schumacher in the least.

Miss Schumacher is not just another organist. Under Mr. White's tutelage & example she became a master of the arts he practised, but added a touch of her own native feeling for the simpler beauties of 8' music, while not in the least lessening her command of the grand manner on this unique organ.

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If you report any earnings from the organ world you are also entitled to include as deductions all money spent for advertising in and subscriptions to the organ journals; also the cost of all books purchased as essential to your profession.

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University of Chicago

OBITUARY NOTICES

These fellow-workers have finished their course but their memories live on with us

William T. Griffin, Oct. 20, 1951, Berwick, Pa., born in England in a musical family each of whom had his own favorite instrument, all constituting a family orchestra; a mechanical engineer by profession, always interested in the organ, worked as organist in England, Canada, and the States, and assisted in installation work. Survived only by his widow.

Harry Oliver Hirt, Dec. 12, 1951, New York, N.Y., after a five-weeks illness, aged 67; born in Erie, Pa., graduate of the Guilman Organ School, accompanist for many

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Powell Weaver

organizations, organist of Munn Avenue Presbyterian, East Orange, 25 years, and lately of Madison Avenue Baptist, New York, and Beth Shalom Temple, Brooklyn; survived by two sisters and a brother.

Ada Bracken Kennedy, Dec. 11, 1951, Elizabeth, N.J., aged 68; organist of Immaculate Conception 30 years; widow of William Kennedy.

David J. Marr, Dec. 20, 1951, Warsaw, N.Y.; born July 7, 1882, London, Eng., associated with Hope-Jones there, followed him to America in 1904, associated first with Hope-Jones here, with Wurlitzer until 1914 when he and J. J. Colton took over the American Masters Organ Factory in Warsaw and built the Marr-Colton organ till the business was discontinued when theater organs were no longer needed in volume; married Nancy Hyde in 1906, who survives with their four daughters. Report by courtesy of R. Wilson Ross, organbuilder.

POWELL WEAVER

American Composer dies Dec. 22, 1951

Mr. Weaver was born June 10, 1890, in Clearfield, Pa., moved to Kansas City, Mo., c.1912 and soon established himself nationally as a composer with something to say; his teachers included Dethier, Goetschius, Renzi, Respighi, Yon; in 1935 he married Mary Watson who with their son survives. Death came of heart ailment that had troubled him several years.

One of his orchestral works had at least five performances through the west but, "strange thing, I cannot get any of the eastern conductors to even look at my score." For orchestra he left 6 works, one published; secular choral 6, church choral 12, songs 15, organ 9, organ & piano 1.

"O God our help in ages past" is an unusually good anthem, published by J. Fischer & Bro. who also publish his organ-piano duet, exultation (Piece Symphonique) a work of the better class well worth doing wherever an organist and pianist are willing to try to get behind the notes and find the music.

For organ:

The Squirrel, a delightful concert piece that made him famous;

Gothique Cathedral, and

Prayer of St. Chrysostom, two pieces of sterling values for services;

Copper Country Sketches, 3 movements, all honest music of special value for recitals.

Most of his works were published by and all can be obtained from J. Fischer & Bro. and the H. W. Gray Co.

For the past 14 years he was organist of the First Baptist.

Harold Schwab

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Lauren B. Sykes

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Medal of Honor

This is the season when you think of stars. The one over Bethlehem. The ones on Christmas trees.

But this year remember another star, too—the one on the Medal of Honor. And make a place in your heart for the brave, good men who've won it. Men who, oftener than not, made the final, greatest sacrifice—so that the stars on your Christmas tree, and the stars in your country's flag, might forever shine undimmed.

Right now—today—is the time to do something important for these men who died for you. You can, by helping to defend the country they defended so far “above and beyond the call of duty.”

One of the best ways you can make defense your job, too, is to buy more . . . and more . . . and more United States Defense Bonds. For your bonds help strengthen America. And if you make this nation strong enough you'll create, and keep, the peace for which men died.

Buy Defense Bonds through the Payroll Savings Plan where you work or the Bond-A-Month Plan where you bank. Start today!

Peace is for the strong . . .
Buy U. S. Defense Bonds!

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DR. JOSEPH W. CLOKEY

Further composition activities

Our final item to date is the set of “Canticles for Morning Services,” for congregational singing, published by FitzSimons, issued late in 1951.

“The set,” says Dr. Clokey, “contains the chants for morning prayer and holy communion. Written with the vocal limitations of a congregation in mind. Unison, with organ accompaniment, and occasional parts in harmony for the choir. In free-chant form, written out in full so there is no guessing as to the pointing; accompaniment slightly neomodern in style.”

JOSEPH J. McGRATH was honored by his Cathedral of Immaculate Conception, Syracuse, N.Y., Nov. 4, in “a solemn high mass of thanksgiving to honor the 25 years of” Mr. McGrath's service as organist; “he has made the prayer of the people rest on the beautiful . . . Our reason for all the solemnity and joy is to honor a great organist, a great choir director.” His own setting of the “Mass” was “played by Walter Lavare and sung by men and women who are his devoted pupils and admirers.” To cap the climax Fr. Shannon “read the Papal Blessing . . . to be bestowed on Mr. McGrath, his family and friends,” sent from the Vatican by Pius 12.

RICHARD PURVIS of Grace Cathedral, San Francisco, has been appointed also organist of Palace of Legion of Honor, recitals the first & third Saturdays & Sundays of each month, programs to take note of the period & style of the current art exhibits. Organ is a 4-105 Skinner built in 1924.

FLORENCE RUBNER has returned to Bethany Lutheran, Erie, Pa., after a year's rest from church work; she first became Bethany's organist in 1940. Miss Rubner combines a business career with music, though she is exceptionally well equipped for church work and conducts it with unusual zeal and skill.

WANT COPIES? American Photocopy Equipment Co., 2849 N. Clark St., Chicago 14, Ill., has a new machine that might possibly be valuable to organists needing to make copies—of manuscripts, letters, photos, or anything—for their choristers. The “news release” tells everything but the facts. It looks like a good thing; investigate if you have a big church.

THE FLOOD To bring our readers up to date, the flood of Truman-socialist propaganda put out at your expense has increased since our last accounting on Oct. p.322 by 87 documents of 566 printed and mimeographed pages. This makes a grand total of 289 documents containing 4299 pages, an average of over 14.8 pages a day including Sundays and holidays.

THANKS, TRUMAN

17,754 Killed,
11,027 Missing,
73,392 Wounded,
174 “Captured,”

102,347 Total casualties as of Jan. 3, 1952, reported from Washington. Wasn't it grand that Mister Truman could be having such a delightful (and perfectly safe) vacation in Florida while thousands of innocent American lads were being shot to death? Our last report will be found on Oct. p.341.

NOT TOO SURE

If a poor man must pay tax on the coal he buys to keep his family from freezing, is it right to let a richer man buy opera tickets without tax? Is opera a non-profit venture? The average white-collar worker would be tickled pink if he or she could get as much money as the workers in the Metropolitan Opera get. Non-profit venture? Know how much profit is paid every year to the conductors and ‘stars’? Dare we exempt luxuries from taxes while continuing to tax the poor man's necessities?

SCHOOL OF SACRED MUSIC

in the closing months of 1951 presented graduate-recitals by five candidates for the M.S.M. degree: Eloise Arnold, Richard Carlson, Robert McCoy, Raymond Ocock, Richard Peek. American compositions on the programs:

Crandell, Harlequin's Serenade
DeLamar, Carillon
Donovan, Paignton
Peck, Toccata
Sowerby, Comes Autumn Time
V.Thomson, Fanfare and Pastorale

GEORGE F. SEUFFERT

teacher and organist, has been appointed bandmaster for Fordham University.

DR. SAMUEL M. SHOEMAKER

rector of Mr. Ossewaarde's Calvary Episcopal, New York, is moving to Pittsburgh to become rector of Calvary Church there. It's distinctly New York's loss, and a severe one.

CAMIL VAN HULSE'S

Gaudeamus Fantasy had its premiere in Tucson, Ariz., late in November in the dedicatory recital played by Dr. Mario Salvador on the Reuter in the Church of Sts. Peter & Paul.

HENRY WILLIS 5

made his debut in London, Eng., and was christened in St. Paul's Cathedral Nov. 10, 1951. Know the Henry Willis tree? Henry Willis 1, called Father Willis, was born in 1821; 2 joined the firm in 1878; 3, who made many friends on his various American visits, joined the firm some time after 1901; 4, of whom we can find no trace though we know his birth was mentioned in these pages at the time; 5, the present gentleman, now almost three months old.

A.S.C.A.P.

earned and distributed to its members for 1951 \$14,000,000.—to some 400 publishers and 2500 composers and authors. AsCap hopes for more in 1952 and if it taxes television as it should, the income should be doubled.

NEW YORK PHILHARMONIC

gave its 5000th concert Dec. 13, 1951, in Carnegie Hall, New York.

PEACE?

“In 3865 years, there have been only 232 years of complete peace, and 8250 peace-treaties have been signed,” said France-Soir, Paris afternoon newspaper. Political leaders are as grand butchers as common humanity is grandly stupid.

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This magazine doesn't have social security for sale; it does have professional security. If your product is good and you want the future security good work should earn you, you are welcome to use the advertising pages—exactly as any honest product does.

What we are selling is advertising space and subscriptions. Buy if you want. But remember you are buying exactly these things, not a stranglehold on the text pages, no control of those who write for these pages. This magazine is completely cooperative; it has no heroes; it acknowledges no outcasts. Every advertiser and every subscriber is judged—as best we can—on merit alone.

The attitude here must invariably be that of liberal cooperation, not illiberal dictation.

—THE AMERICAN ORGANIST

A magazine built to serve a whole profession

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m—Manuals; e—Echo or other supplementary division; v—Voice, or entity of tone under one indivisible control; r—Rank, full range set of pipes, only one pipe for each note; s—Stop, console mechanism controlling tones; p—Pipes.

2m	3v	3r	17s	195p	285
2m	5v	5r	21s	324p	25
2m	5v	5r	17s	401p	126
2m	7v	7r	11s	422p	60
3m	8v	8r	9s	471p	126
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T.A.O. SPECIFICATIONS

V—VOICE: An entity of tone under one control, one or more ranks of pipes.
 R—RANK: A set of pipes.
 S—STOP: Console mechanism controlling Voices, Borrows, extensions, etc.
 B—BORROW: A second use of any Rank of pipes (percussion excluded).
 P—PIPES: Percussion not included.
 DIVISIONS
 A—Accompaniment h—harmonic
 B—Bombarde hc—high C*
 C—Choir l—languld
 D—Antiphonal m—metal
 E—Echo m—mouth-width
 F—Fanfare mc—middle C*
 G—Great o—open
 H—Harmonic pf—prepared for
 I—Celestial r—reads
 L—Solo rs—repeat stroke
 N—StriNg 2r—two rank, etc.
 O—Orchestral s—scale
 P—Pedal s—sharp
 R—Gregorian s—spotted metal
 S—Swell s—stopped
 T—Trombone sb—stopped bass
 U—Rueckpositiv ss—single stroke
 V—Positiv t—tapered to
 Y—Sanctuary t—tin
 VARIOUS
 h—bars t—triple
 h—bearded te—tenor C*
 h—brass uc—cut-up
 hc—bottom C* uc—upper C*
 c—copper unx—unexpressive
 c—cylinders w—wind-pressure
 cc—cres. chamber w—wood
 d—double wm—wood & met.
 f—flat z—zinc
 fr—free reed "—wind pressure
 h—halving on "—diam. of pipe
 pipe in the rank '—pitch of lowest

SCALES, ETC.

4.12x5.14—Size of wood pipe in 16th-inch fractions, thus 4 12/16 x 5 14/16, or 4 3/4 x 5 7/8.
 14"—Diameter of cylindrical pipe.
 41—Scale number.
 42b—Based on No. 42 scale.
 46-42—46-scale at mouth, 42 at top.
 2/3t—Tapered to make top diameter 2/3rd that of the mouth diameter.
 2/8m—Mouth-width covers 2/8th of circumference of pipe.
 1/4u—Mouth cut-up is 1/4th.
 17h—Scaled to halve on the 17th note.
 Dynamics indicated from ppp to fff.
 Order in which details are listed:
 Dynamic strength, wind-pressure, scale, details, number of pipes.
 *b, t, m, u, h refer to any specified notes in the bottom, tenor, middle, upper, and high octaves of the keyboard: top c⁴ is still above the high octave but need not be considered here; each octave begins on C and ends on B.
 CCC-16', CC-8', C-4', c²-2', c³-1', c⁴-6', c⁵-3".

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